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of the image altogether. What students need, rather than the substitution of an abstract term for an image, to which they are too prone already, is some suggestion or explanation that will enable them to visualize the image and *at the same time* see its application. Here the mental image of a mildewed head of wheat infecting the one next to it should carry with it simultaneously the idea of the peculiar quality of Claudius' malign attack on Hamlet's father, the figure thus lending all its suggestiveness to that deed. To explain merely that Claudius "destroyed" (Hudson) his brother simply abandons the imagery and substitutes a lifeless term for it. Such a lifeless term also hides the fact that there is no visually imaginable parallel between Claudius' action and Pharaoh's dream.

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ALEXANDER BARCLAY AND THE LATER ECLOGUE WRITERS

Since Alexander Barclay is the author of the first eclogues in English, one would expect him to have some influence upon his successors in that field. There are three of these in the sixteenth century. The first is Barnabe Googe whose "*Eglogs, Epytaphes, and Sonnettes*" were published in 1563. His *Eclogues*, while modeled upon those of Mantuan, exhibit no indebtedness to Barclay. It is true that there are many points of general resemblance, but there is nothing that has not Mantuan as the common source. Thus in the first *Eclogue*, before the conversation begins, a boy is sent out to drive the flocks to feed. Barclay's younger shepherd is sent on a similar duty (5. 195 ff.). At the end of the tale the idea of a reward for the speaker is brought in. Two *Eclogues* are brought to a close by a threatening storm. In two, also, the shepherds find a pleasant, shady place for their talk. The names of several shepherds are the same as in Barclay. All these, as well as certain other similarities, are also to be found in Mantuan. There are a number of passages, especially in Googe's seventh *Eclogue*, which are slightly reminiscent of certain of Barclay's but this is probably accidental, or due also to Mantuan.

After Googe comes Spenser whose *Shepherd's Calendar* was published in 1579. Despite "E. K.'s" suggestion that Spenser was moved to write eclogues "to furnish our tongue with this kinde, wherein it faulteth," the author of the *Shepherd's Calendar* could not have been ignorant of Barclay's work. In fact, there was a general revival of the early English writers at this time. Hawes' *Pastime of Pleasure* was reprinted in 1555; Skelton's works in 1568; and Heywood's *Spider and the Flie* was published in 1556

and the *Proverbs* reprinted five times between 1560 and 1576. In 1570 Cawood brought out an edition of Barclay's *Ship of Fools*, with the *Eclogues* appended. This was the year following Spenser's entrance to Cambridge. That the young student knew nothing of these earlier works is hardly plausible. Moreover, "E. K." must have had Barclay's prologue in mind when he wrote the dedicatory epistle to the *Shepherd's Calendar*, as Professor Mustard has already shown (*Mod. Lang. Notes*, XXIV, 8) by pointing out two close parallels, and a similarity in the list of pastoral poets. But here all likeness to Barclay ceases. Although Spenser has drawn largely upon Mantuan, sometimes upon the very eclogues used by Barclay, there is no resemblance to the latter other than that gained by the possession of a common source. Such passages have been examined by O. Reissert in his article "*Bemerkungen über Spenser's Shepherds Calendar und die Frühere Bukolik*" (*Anglia*, IX, 205). His conclusion is that while both writers go back to Mantuan for their material, they vary widely in the use of it. Spenser apparently owes nothing to his predecessor. Nor is there any indebtedness in the *Shepherd's Calendar* to parts of the *Eclogues* not taken from Mantuan. Reissert states that he had seen only Fairholt's edition of Barclay. This contains only the fifth *Eclogue* with parts of the others scattered throughout the introduction. A comparison of the two pastorals entire, however, shows that there is no more than an accidental verbal resemblance, or one due to the common use of a familiar proverb.

The remaining eclogue writer of the century is Francis Sabie whose *Pan's Pipe* was printed in 1595 (republished with an introduction by J. W. Bright and W. P. Mustard, *Modern Philology*, VII, 433 ff.). This poem shows borrowings from Mantuan among other Latin writers. Among these is a long passage from Mantuan's seventh *Eclogue*, 9-39. This passage is also used in Barclay's fifth, 435-530. There are several lines in this portion of Sabie's poem common to Barclay, and not found in the Latin. Sabie's description of Cain as "hard-hearted, full of hate" (3. 97) may be compared to Barclay's

So the fyrste ploughman was stronge and obstynate,
Frowarde, selfe wyllynge, and mover of debate. (5. 443-4.)

Sabie's

A shepheard was Abram, Lot was a sheep keeper (3. 106.)

to Barclay's list of shepherds who afterwards rose to fame, among whom are Abraham, Jacob, Lot, etc. Sabie's

David sate with his heard, when as a lyon huge
And eke a Beare he slew, this little pretie swaine
Kild a victorious and mightie champion,
Whose words did make a king and al his host to feare
And he ful many yeares raigned over Israell. (3. 118-22.)

parallel Barclay's

The joly harper whiche after was a kynge,
And slewe the gyaunt so stoutly with his slynge,
Was fyrste a shepherde or he hadde dygnyte. (5. 505-7.)

while Sabie's explanation of Moses' mission "to King Pharaos" (3. 128) may have been suggested by Barclay's account of how Moses was called to leave his sheep and go

On Goddes message to sturdy Pharaos. (5. 488.)

It seems likely that where both writers have used the same passage from Mantuan, Sabie selects certain explanatory phrases from Barclay's copious additions.

It appears, then that Barclay's influence upon his successors is almost negligible. He affected Googe and Spenser not at all, and Sabie but little. And this neglect was not due to an ignorance of Barclay's work which must have been familiar to all three. The reason is probably the overshadowing fame of Mantuan. The popularity of the Latin *Eclogues* was so enormous, throughout England as well as on the continent, that the later poets turned to him for inspiration, form, and material. The result is that while a common source can be found in Mantuan for portions of all the eclogues of the sixteenth century, the first eclogues in English are almost entirely disregarded.

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THE DATE OF PEELE'S DEATH

It is known that Peele was living in January, 1596. In 1598 he is mentioned by Francis Meres as having died. In view of the fact that Clerkenwell, where Thomas Heywood and other actors and playwrights lived, would have been a not unnatural abode for this Bohemian poet, it may be worth while to note that the registers of St. James, Clerkenwell, contain the entry: "George Peele, householder, buried November 9, 1596."

It is true that the reference may be to some namesake more favored in worldly estate than the scholar-poet; but in our general lack of knowledge as to his exact circumstances, this record may deserve consideration.

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